

3-26-2006

Graduate Recital: Daniel Carter, horn

Daniel Carter

Follow this and additional works at: http://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Carter, Daniel, "Graduate Recital: Daniel Carter, horn" (2006). *All Concert & Recital Programs*. 1629.
http://digitalcommons.ithaca.edu/music_programs/1629

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

ITHACA COLLEGE

SCHOOL OF MUSIC

GRADUATE RECITAL

Daniel Carter, horn

Assisted by:

Kathy Hansen, piano
Brian Hoeflschweiger, horn
Rebecca Hunter, violin
Elizabeth Cary, violin
Sarah Hart, viola
Peter Guarin, cello

Ford Hall
Sunday, March 26, 2006
1:00 p.m.

ITHACA

PROGRAM

Duet

Jacques-François Gallay
(1795-1864)

Allegretto poco vivace

Brian Hoeflschweiger, horn

Sextet in E-flat major, Op. 81b

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Adagio

Rondo, Allegro

Brian Hoeflschweiger, horn
Rebecca Hunter, violin
Elizabeth Cary, violin
Sarah Hart, viola
Peter Guarin, cello

INTERMISSION

Fantasy Pieces, Op.73

Robert Schumann
(1810-1856)

I. *Zart und mit Ausdruck*

II. *Lebhaft, leicht*

III. *Rasch, mit Feuer*

Trans. by Kazimierz Machala
(originally for clarinet)

Partita

Verne Reynolds
(b. 1926)

I. *Malinconia*

II. *Caccia*

III. *Aria*

IV. *Alla Marcia*

Kathy Hansen, piano

Graduate Recital presented in partial fulfillment for the degree
Master of Music in Performance.

Daniel Carter is from the studio of Alex Shuhan.

Program Notes

Ludwig van Beethoven's *Sextet* was composed in 1794-1795 and published in 1810 as Op. 81b. It is unclear how the publisher, Nikolaus Simrock, came by the score, although Simrock, a horn player by profession, was a colleague of Beethoven's at the Electoral court in Bonn. Normally, the function of horns both in combination with string quartet and in conventional orchestral writing was merely to provide harmonic support. In this piece, Beethoven uses exceptionally virtuosic writing for the horns, which may well have been inspired by Simrock.

-Arim Raab and Hans-Werner K then

Robert Schumann's *Fantasy Pieces, Op.73* was originally written for clarinet in 1849. Each of the three pieces conveys a different mood, and together they form a harmonically unified whole: The first begins in A minor and ends in A major, while the second and third are in A major. Further, at the end of each of the first two pieces, Schumann directs the performers to proceed to the next piece *attacca*, clearly demonstrating that the three pieces were conceived as a unified whole.

The first of the pieces, a song without words marked *Zart und mit Ausdruck* (Delicately and with expression), maintains a constant triplet-rhythm accompaniment in the piano, which supports a mostly independent horn line. The central section is distinguished by a move away from A minor and falling arpeggio figures in the horn. The return to the first section is nearly literal until the final harmonic shift to A major.

Piano and horn share the melody in the blithe second piece, an intermezzo marked *Lebhaft, leicht* (Lively, light). The busy central section, itself cast in two parts, is marked by a sudden change to F major. The return of the first section soon goes astray, leading to an elegant coda.

The third piece, *Rasch und mit Feuer* (Fast and with fire) begins forte and with a sense of urgency. Triplet rhythms again dominate the piano part, while the horn plays its most animated melody yet. The central section provides the least harmonic contrast of all, moving unobtrusively from the opening A major to A minor. Schumann writes an extended coda to confirm both the mood and key of the piece and the entire set.

-John Palmer

Verne Reynolds' *Partita for Horn and Piano*, dating from 1946, presents four movements in a pattern of tempo and style contrasts recalling the 18th century suite, a term for which "partita" is a synonym. The *Maliconia* movement is a kind of free-verse lament: elastic rhythms in both the sustained horn tones and the piano's emphatic chords lead to a high intensity climax that slowly dies away, before the sudden emergence of the *Caccia* movement, which presents the horn in its ancient, traditional hunting mode. The opening calls are succeeded by a piano-solo passage, after which both instruments hunt together in the 6/8 rhythm meter that may be considered typical of "caccia" music. Reynolds gives his hunt a refreshing air of surprise by juxtaposing repeated notes and tonal, triadic patters with sudden intrusions of dissonant intervals. At last the hunters recede into the distance.

The piano introduces the *Aria* movement with a tender and plaintive theme, soon picked up by the horn. This is the most tuneful, lyrical portions of the piece, with both parts exchanging melodic fragments that do not quite resolve or conclude, but progress instead to slightly different ideas, related yet new—an intimate, poetic instrumental conversation. The *Alla Marcia* finale lives up to its name right from the start; often playing together, but also alone for measures at a time, the instruments answer each other's lively motives. A slow, lyrical horn passage toward the end recalls the "trio" sections of standard brass-band marches, before the rousing, ringing climax.

-Andrea Lamoreaux